

NORTHERN JUNKET



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SPECIAL THANKS

To each of the 47 friends who sent cards during my stay
in the hospital

III

TAKE IT OR LEAVE IT



For many years a certain type of dancer has called me an S.O.B. because I would not permit them to do "their thing" on the dance floor. It was the best advertising I could have had!

beginning, I have insisted on a certain amount of decorum on the dance floor - that the dancers act and behave like ladies and gentlemen! That a 'ladies chain' should be done with a courtesy turn instead of a lot of spinning and twirling; that a 'balance partner' is not an excuse for dust-raising pawing of the floor like a herd of lovesick buffalo; that wild, uncontrolled swinging should not be allowed.

You see, almost from the beginning, I have insisted on a certain amount of decorum on the dance floor - that the dancers act and behave like ladies and gentlemen! That a 'ladies chain' should be done with a courtesy turn instead of a lot of spinning and twirling; that a 'balance partner' is not an excuse for dust-raising pawing of the floor like a herd of lovesick buffalo; that wild, uncontrolled swinging should not be allowed.

In other words I was, and am still an exponent of smooth dancing. I believe in a reasonable dress code - and the use of soap and water before attending a dance! I do not like, or permit people dancing bare footed!! (My insurance company doesn't like it either!).

I believe that you should treat the dances of our own country with respect and dance them with pride and a 'wee bit of elegance'.

Is all this too much to ask of your dancers? I think not.

Sincerely

Ralph

CLOGGING IN AMERICA



by ROD JOHNSON

The clog dance, or "clogging", is a dance which involves footwork that produces a rhythmic tapping sound. The dance is not tap-dancing, although one might say that the dances are similar; but that is as far as it goes. The "sound out" produced by tap-dancing and clogging are two different sounds. This dance requires little or no upper body movement. In some styles, rigidity with the body is very important. In others, there is much looseness with some flailing of the arms. Generally, the body is held somewhat erect with arms hanging loosely by the side of the body. The basics of the dance are the leg movements and footwork.

The clog dance is as old as folk dance. It gives the dancer an opportunity for free and sincere expression of character. It reaches all ages, male and female. "Clog dancing has a special appeal through the primitive inborn tendency to "shake a leg" to any alluring well-marked rhythm." (Helen Frost, Clog and Character Dances, New York, A.S. Barnes & Co. 1928).

Clogging is a dance that is done all over the world. Many countries have some type of clog dance, but none like the clog dance done in this country. The clog dancing that is done here is a mixture of some of these dances but truly has a style all its own. As a result of the melting pot of introduced dances and those of the native people here along with the development of

different styles of music, clog dancing came about in America. The flourishing style that is seen today was developed in the Appalachian mountains.

When the early settlers came to this country, they brought with them their dances, their music, and their musical instruments. The Scots brought their high-stepping Highland flings; the Irish their solo step dances; the English their longways dances for "as many as will". With this mixture of music and people dance styles started to change. There was also the introduction of the banjo which influenced the style of music. The banjo is thought to be of Black influence.



With the growth of the plantations in the South with their large "plantation houses", came the desire and growth of social functions and elegant balls. The Black slaves were taught to play musical instruments and the music for reels and jags. These Blacks played at the plantation balls and also were allowed to dance. The Blacks did not know how to step dance so they began to incorporate their own versions to the dances. They developed a type of buck, or buck and wing dance. The plantation owners encouraged this dancing and sometimes even forced them to dance. The primary reason for this was that during slack periods they would become soft and inactive; they became unfit for work. Because it was about the only available form of recreation, they danced often and even had a contest called a jigging contest. Such contests were very popular and even the plantation owners would come down to the slave areas to watch.

Another story relates back to Georgia in the 1840's. Black slaves who were planning a rebellion communicated through the use of drums from one plantation to another. When they were found out and the revolt prevented, the use of drums was banned. After this they started sounding messages through dance, in the form of

clog dancing, as a protest. (telephone conversation with Annie Fairchild, Ithaca, N.Y.)

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Another group that influenced the style of clog dancing was the Indians. The Cherokee in the South had an influence on the Appalachian style of clogging. (telephone conversation with Glenn Bannerman, Richmond, Va.) The Indian style of dancing had specific steps or movements, such as toe-heel, flat-feet, and stomp dancing. The dances could be done without song, depending on percussion only. A good dancer could support his own dance. (Bernard S. Mason, Dances and Stories of the American Indians, The Ronald Press Co. 1944). These dance steps and movements were very similar to clogging steps. Many Indian dances were danced with the torso erect and the arms hanging relaxed. Many leg and knee motions were similar to clogging motions. The Indians today do a clog dance style of their own that they call "jigging".

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The types of dances that came to this country were light and lively. They depend upon the up beat. The Scottish highland fling required much leg work and kicks. The Irish mostly required one to dance on one's toes, but there were exceptions.

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With the mixture of cultures and the change in the music a change in the dance developed; it mixed with the Black and Indian influences. Here was the development of clog dancing in America that was unique in its own style.

Clog dancing might have been more widespread had it not been interfered with by religion. Many of the early groups to settle here were religious organizations who believed that dancing was sinful. This idea of dancing being sinful was carried through other religions that developed in this country. "Baptists and Methodists banned dancing because it was thought of as

In 1938 the first clogging group was formed called the "Soco Gap Dance Team" (Richard Nevell). It was founded by Sam Queen, who is considered to be the "Father of Clog Team Dances". (Annie Fairchild). The Soco Gap Dancers still did free style or individual style dancing even though they danced as a team. They won the first team clogging competition at the Asheville, North Carolina Fair (Richard Nevell).

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From here on out clogging became more than just a dance for the local people to participate in. It became a group dance for many people. The people from the Appalachian mountains had been doing this for years in their big circle dances. Team clogging brought the dance to the cities. Here it became a source of entertainment and created a desire for others to learn. This is the period that clogging came of age. Clogging as a style changed, taps were added to the shoes for better effect. Today, special platforms with microphones mounted underneath are used. At least the judge doesn't have to crawl under the buckboard. The precision clogging that we see today was formed in the 1950's by James Kesterson from Henderson County, North Carolina. (Annie Fairchild). This group was called the "Blue Ridge Mountain Cloggers". The first routines and choreographed dances were done by this group (Ibid).

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All these changes retain the traditional character of clogging but the individual style of dance is different etc. No true buck-dancing is found except in the southern mountains (Richard Nevell). Buckdancing is when one person dances but group dances are clogging (Annie Fairchild). "The choreographer of the buckdance is the instinct of the buckdancer, and the length of the dance is dependent upon the individual's energy (Ibid).

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The Big Circle Dance from the south is the biggest example of the use of free style dance. The origin of

the Big Circle Dance is thought to be Indian (Ibid). This is because the Indians did most of their dances in a circle. The Big Circle Dances have a caller who calls right from the group. "The Big Circle Dance consists of two basic formations - Big Circle Figures and Small Circle Figures" (Glenn & Evelyn Bannerman, "Appalachian Clog Dancing and Big Circle Mountain Square Dance Instruction" a Handout at clog dance workshop, 1980). The minimum number of people has to be eight. There is no maximum except the size of the dance area. As the caller calls out a series of movements, he allows time for men and women to do their own style of clogging. Doing their own thing, so to speak. The precision style of clogging is done in square dance setup. There are eight dancers required. The set up is couple facing couple in a square. From here they go through a predetermined set of routines until the dance is finished.



The dances done today are danced to more contemporary music in bluegrass style, traditional or old-timey. Much of the music retains an Irish background. "Clogging music emphasizes the beat rather than a melody." (Nevell). More instruments have been added to the music but are still acoustic. The original instruments were the fiddle and banjo. The later instruments being added are the acoustic bass, mandolin, and guitar. Not all of the instruments are required to play the music. Actually, the music is not needed at all. All that is required is a pair of feet and the rhythm provided by the individual.



The clog step is a relatively simple step to do. It has not changed since it developed from a combination of the Appalachian Basic Single Step and the American Indian Toe-Heel Step. The similarities between the two are remarkable. Not only does this demonstrate that little has changed in the steps but that surely the Indian has some influence on the style of clogging we do today.

savage, animalistic, and sinful". (Emery, "Black Dance in the United States from 1619-1970") It suffered a period of religious persecution in early America because it was thought to be the work of the devil.

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The clog dance did persist, especially in the Southern Appalachian mountains. This was the only form of entertainment for the country people. Dancing was the relaxation part of work-type social functions. There would be a barn raising, husking bee, or some similar type of activity that would be followed by eating, socializing, and dancing. These backwoods people were thought to be sinful because of their dancing.

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Although these mountain people did organized dances, some individuals danced by themselves. These individuals did a clog dance that was called buck dancing. (Glenn Bannerman; Nevell, A Time To Dance). This type of dance was not a flamboyant dance. There was no upper body movement, high stepping nor kicks. This was a flat footed type of dance. The dancer depended completely on his foot work. The feet were never raised high off the ground and the importance of the dance was the rhythmic sound that was produced. A method of proving one's ability to be a good buck-dancer was to dance with a cup of glass of water balanced on his head. (Annie Fairchild).

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There are several ideas as to how the term buck-dancing originated. One of the more original ones is that Indian males were called bucks and buck-dancing was done by males (Nevell, A Time To Dance). This was a show-off, social interaction done by males to impress females. The Indians also did ritualistic dances in which they would sometimes mimic or imitate animals. In this situation it was the male deer, the buck, therefore buck-dancing. Another view is that the term originated from the minstrel shows. As the shows moved from town to town they would hold clog dance competitions.

The dancers would be required to dance in the bed of a buckboard. (A buckboard is a wagon or carriage with a wooden floor). The judge would then sit under the buckboard and listen to the sound produced by the dancer. Body movement was observed but the concentration was on the rhythms produced by the feet. Lack of body movement or rigidity was also important. This was another situation where a cup of water was sometimes placed on the participant's head. (Annie Fairchild). Wherever the name originated, the dance was very popular. The intrinsic rewards the individual receives as a means of self-expression are highly pleasurable and absorbing.

Clog dancing remained the dance of the uncultured people, the country people, up through the mid 19th century (Nevell A Time To Dance). With new Irish and Scottish immigrants coming into the country for work, clogging once again flourished. Much clogging was done by laborers building the Erie Canal.



After the turn of the 20th century, clog dancing became more socially acceptable. Clog dancing and clog steps were used by many vaudevillians. Black entertainers developed many steps and moves. At this period clogging became theatrical, with dances and routines done by individuals or teams. Clogging was thought to be an excellent source for physical education. It was thought that children could learn to clog easily. It could be offered as a summer camp program. It would aid in developing coordination in children (Frost, Clog and Character Dances). It was also believed that the dance should have character as to develop poise and control (Marjorie Hillas & Marian Knighton, Athletic Dances and Simple Clogs, A.S. Barnes & Co. N.Y. 1926). Although these types of clog dances were different than the ones done by the common people, it helped develop clog dancing into a culturally acceptable dance.

DESCRIPTION OF TOE-HEEL STEP FROM DANCES AND STORIES OF THE AMERICAN INDIAN, by BERNARD S. MASON.

- (soft beat) and Place left toe down, heel raised
 (loud beat) 1 Drop left heel simultaneously raising right foot
 (soft beat) and Place right toe down, heel raised
 (loud beat) 2 Drop right heel simultaneously raising left foot
 and 1 and 2

Movement should be:

1. Feet under the body with knees slightly bent always
2. Steps short enough so that the knees can be bent approximately the same angle constantly.
3. Soft knee flexing when the weight is placed on it.
4. Heel lowered by dropping weight of body on leg.

BASIC STEP (SINGLES): FOR THE RIGHT FOOT FOR APPALACHIAN CLOG DANCING, From Handout at Workshop by Glenn Bannerman, 1980.

"A shuffle is a short quick movement of the foot, brushing the toe of the foot forward and back prior to stepping on it, and is done prior to the beat of the music. The shuffle is always part of the basic step."

1. Shuffle with R foot.
2. Drop onto R foot bending knee slightly.
3. Shuffle with L foot.
4. Drop onto L foot bending knee slightly.



"The basic of Single Step is done on alternate feet moving forward. The arms swing freely at the sides or may be raised as the dancer desires, unless they are joined with a neighbor."

The traditional style of clog dance step had no names that are known. The following names have been given to the more traditional style of dance step "Chugging, single step, double step, buck and wing, Indian, and Tennessee Walking Step." Some of the more contemporary steps are the Rocking Horse, Smoky Mountain 1-2-3,

and the Lone Ranger. These are only a few of the names given to certain steps. They are the ones given by Elaine Larsen, a clogger and clog dance instructor from Rochester, New York. The names of more contemporary steps can vary from individual to individual and group to group. The names of the steps listed are to show some other variations of steps.

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In 1970 another clog dance group was formed called the Green Grass Cloggers. (Annie Fairchild). This group spends much of its time traveling around the country giving clog dance demonstrations. Through their spirit many dance teams have been formed. Also many individuals from the South, who were raised in the clog dance environment, share their experience as instructors. One of these persons is Glenn Bannerman, who has traveled all over the U.S. and Canada, giving clog dance workshops. Also television has done a lot to promote clog dancing. There have been many programs that showed precision clog dance teams. Much interest has developed in clog dancing through all this new exposure. Other clog dance groups are also traveling and giving workshops and demonstrations. These groups are the Coal Country Cloggers from Pittsburgh, Pennsylvania, and the Limber Jacks from Ithaca, New York.

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Clog dancing is a part of American dance heritage. The clog dancing that we know today was born in this country. It is as American as baseball and apple pie. It is dance that is stimulating. It gives artistic satisfaction and self expression. From the Clog Dance Book by Helen Frost comes this saying: "Clogging is spirit, mind and body. Not only is the physiologic aspect of the dance good, there is pure joy of doing the dance."



WHAT MAKES A GOOD DANCE?



from Country Crossroads 12/82

What makes a good dance? Country Crossroad members responded in a variety of interesting and refreshing ways. Almost all stressed the importance in the smooth flow of a dance. Regardless of whether it was a square or contra, the figures within the dance had to connect smoothly with one another, in particular, the effect was to create a sense of grace.

Also important in a good dance is the interaction of active partners. In a contra, the inactives should not be ignored (though some old standards like Chorus Jig make the wait to the top of the set worthwhile), but the active couple should be highlighted. Inactives are there to assist the actives in their interaction so that they can spend their time focusing on one another.

Many Country Crossroad members polled focused on the content of the dance. Some insisted that it have "significance." As one explained: "A dance must have a character of its own - a story line - not just rehashing of existing figures." Good dances have magical parts that make the dances enjoyable, even memorable. Most dancers do not remember names of dances, and most do not even remember the moves or sequence of moves. However, they do remember parts of dances - the turn and balances in Petronella, the four-in-line balance

and allemande into a partner swing in Shadrack's Delight, the cross hand circle, pull up and pass down movement in Symmetrical Force.



These "special" features of good dances can also destroy other dances when bunched together. As one Country Crossroad member pointed out, good dances have a sense of "forgiveness." The dance is not so complicated and full of special figures that a dancer would not be able "to recover and catch up without fouling up half a set."



Most everyone was in agreement with the basics of the dance, but almost no one was in agreement about which dances displayed the above characteristics. Dances mentioned included: Dancing Sailors, Jackie's Jig, British Sorrow, Aw Shucks, Wallingford Reel, Mandolin Contra, Lady of the Lake, Sacketts Harbor, Kentish Cricketeers, Bucksaw Reel, and Southernor's Reel.



However, two dances did attract multiple attention. "Broken Sixpence," is a nice smooth elegant dance, a great example for beginners. And "Joy" is a dance with good flow that shows you do not need a partner swing to have an enjoyable dance.



Broken Sixpence

Improper contra written by Don Armstrong

- A1 - Actives di si do below (8)
Men do si do (8)
- A2 - Ladies do si do (8)
Actives swing partner (8)
- B1 - Down the center 4 in line, actives in center, turn
single and return
- B2 - Circle four left (8)
Star left (8)

Joy

Proper contra written by Lannie McQuaide

- A1 - All forward and back (8)
Actives cross over and down outside one place (8)
- A2 - Right hands across (man with man, lady with lady (8)
Ladies half chain (8)
- B1 - Hey for four with ladies leading (16)
- B2 - Actives half figure 8 around inactives, lady round
the lady, gent around the gent (8)

In The Celtic Tradition, The Boys Of the Lough & Alastair Anderson in concert at Paine Hall, Harvard University, Friday, March 4th and Saturday, March 5th, 1983. 8 p.m. \$7 in advance; \$8 at the door. Also at Paine Hall on Friday, March 18th the Battlefield Band in concert, 8 p.m. \$6. in advance, \$7 at the door.

Write SRD Special Events Planner, summer & fall edition Box 134, Burlingham, N.Y. 12722. It contains a listing of square & round dance events such as festivals, week ends, week-long camps, etc.

If you are a folk musician and are searching for music for folk dances be sure to write to Richard Geisler, 6840 Anchor Circle, Fair Oaks, Calif. 95628, asking for his list of 101 favorite international dances.



ROOTS

DANCE - to move the body and feet in rhythm, ordinarily to music; the rhythmic movement of the body and feet ordinarily to music (Webster's New World Dictionary of the American Language). This definition, particularly the words in rhythm and to music, should have special meaning for us as callers and dancers. Rhythmic movement to good music properly used by the caller is the basis of enjoyable square dancing. More on this a bit later.

Those of us who have made the dance and dancing so much a part of our lives often take for granted the wonderful form of recreation we enjoy so much. And yet, it is interesting to research a little and do a bit of speculation about where it all started.

The history of the dance probably can be traced back to the birds and the animals. The courtship and mating dances of many species are well documented and have been the subject of any number of nature and wildlife shows on television. Certain tribes of apes, for instance, have very ritualistic dances performed in circles and other well-defined formations. (Ed: It seems to me I may have seen some of these on a dance floor recently). Man's dancing may very well have developed as an imitative art (monkey see, monkey do), as well as a form of expression of inner emotions. A study of various dance forms throughout history shows that dances have been based on religious themes, the relationship

between the sexes, the sport of the chase, conquest, and many other great events of life such as courtship, marriage, death, harvest, etc.

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The dance may have reached its low point, somewhat surprisingly, during the days of the classical Greeks, when it was looked upon as an ignoble activity. Aristotle was supposed to have said, "No citizen should pursue these arts (music and dancing) so far that he approaches professional status." He relegated such professional activity in music and dance to slaves, freedmen, and foreigners. Another scholar of the times, Cicero, was supposed to have said, "Nobody dances unless he is drunk or unbalanced mentally."

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The renaissance of dancing occurred in Italy in the 15th century, but France may be said to have been the nursery of the modern art. Louis XIV, in particular, gave dance new status in his court during the period of 1638 to 1715. Over a long period, dances of other countries were brought to France, studied systematically, made "perfect", and then returned to their country of origin hardly recognizable as compared to the original.



That France was the nursery of the modern dance is illustrated by the fact that much of the terminology of dancing is of French derivation, e.g., "pas de deux, pasque de basque (or pas de bas), and yes, DOS A DOS.

In the 17th century, country dances were the rage in England. Many of these dances were longways or line dances. Some historians believe that the longways formation was a result, in part, of the English architecture, which emphasized great, long narrow halls. The country dances were adopted by the French and called "Contredanse Anglais." The French also modified the English dan-

ces, eventually producing the form known as the "Quadrille", (a term which originally referred to a card game). The Quadrille soon became a very popular form of dance, and some believe that it was the grandaddy of the modern American square dance. Other historians point out, however, that "Dull Sir John" and "Thin I Would" were square dances popular in England over 300 years ago. The French also developed the "Contredanse Francaise" or "Cotillon" (later changed to "Gatillon") a dance done in a square formation with eight people. There is some speculation that French architecture, with smaller, square-shaped rooms, may have affected French dance formations, just as the long halls of the English affected their dance formations.

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You can start a good argument in contra dance circles about whether the dance and term we know as "contra" comes from a mispronunciation of the English "country" dance, the anglicizing of the French "Contredanse" or the fact that the dance usually is done in two facing or opposite lines. Whatever the source of the term, the country or contra dance was the most popular form of dance in this country from the time of the earliest settlement until about the mid-1820's. Most of these early settlers were of Anglo-Saxon origin and brought with them the longways or country dances of their homeland. The dancing masters who came with them played an important role in preserving the old dances. Unfortunately, most of them did not write anything down, and the record of many of the old dances was lost with the demise of the teachers. One notable exception was a musician and dancing master by the name of John Playford who made an extensive record of the dances of his day.

(Ed.note: "CALLERLAB would do well to search its sources real closely. From all accounts that I have read concerning him, he was a publisher, NOT a dancing master)

He published the country dances of England in a series of books entitled "The English Dancing Master-Plaine and Easy Rules for the Dancing of the Country Dances, with Tunes to Each Dance." Seventeen editions of this

book were published between 1650 and 1728 and contained in all 918 dances. While most of the early dancing masters appear to have been of English background and persuasion, the French dance masters who came here following the French Revolution, had considerable influence on the development of dance forms in this country.

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Looking at some of our history and heritage is not only interesting but a part of our educational process and responsibility to the square dance movement. We've come a long way, baby, from Aristotle and Cicero to the selection of square dancing as the official folk dance of the country.

- from October CALLERLAB Guidelines Newsletter 1982-

Folk Dance Weekend, March 18-20, 1983 with Jim Gold & guest teacher Alex Sherman, at Deer Park Farms, Cuddy-backville, N.Y. 70 miles from N.Y.C. Information from Jim Gold, 497 Vumberland Avenue, Teaneck, N.J. 07666.

Boston Centre of the Country Dance Society invites you to its third PLAYFORD BALL, Saturday, March 26, 1983. 7 pm, Arlington Town Hall, Mass. Ave. Arlington, Mass. Music by Bare Necessities. Light supper. Formal or Period Dress Requested. Further information from: Mary V. Blomberg, 15 Holland St. Needham, Mass. 02192.

ONTARIO FOLK DANCE CAMP CELEBRATES ITS 15th YEAR, May 20 - 23, 1983. Special guest teachers Dick Crum & Ralph Page. Information from Dale Hyde, 22 Billingham Road, Islington, Ontario, Canada, M9B 3X1

Central New York Square Dance Ass'n will hold its 21st Annual Spring Square Dance Festival, April 15th & 16th 1983 in Clinton School, Clinton, N.Y. Write to Robert Wood 5940 Morris Rd. Marcy, N.Y. 13403 for information.

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ECHOES OF THE PAST

A Commentary by

GORDON TRACIE

To most North Americans, the discovery of Swedish folk fiddling still comes as a delightful surprise and unexpected revelation. As a matter of fact, it is only within the past few years that Sweden itself, at large, has taken serious notice of its own rich legacy of instrumental folkmusic. Intimately linked to the pastoral lifestyle of a bygone era, old-time rural fiddling it was assumed, surely could not survive in today's highly urbanized, industrialized society.

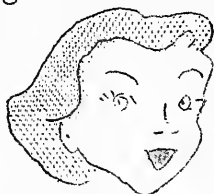
But some folk traditions have a way of enduring the onslaught of modernity. Such was the case in a few relatively remote districts of Sweden where country fiddling remained an accepted popular expression long after it ceased to fulfill its original function - that of providing music for dancing. For over half a century following the first World War, a small but devoted number of local fiddlers here and there continued to play the old Swedish fiddle melodies, and even compose new ones in the traditional idiom, for themselves as well as for anyone who would listen. Spelmansstämmor (fiddlers conventions) were held annually, gathering hundreds of the faithful to play music together, exchange låtar (fiddle tunes), and discuss ways of perpetuating their venerable folkmusic heritage.

With the advent of rock'n roll and the ascendancy of "beat" music, many observers felt that with the passing of the then-aging generation of tradition-bearers,

Swedish folk fiddling in any meaningful sense would be gone forever, another inevitable victim of the Changing Scene. But around 1970 something remarkable happened: Sweden's younger generation "discovered" Swedish fiddle music! In no time at all, youths - girls as well as boys - were taking up the fiddle and researching by all possible means the traditional music of their ancestors so as to be able to play it themselves.

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Today in Sweden folk fiddling is popular as never before, heard in the city as well as in the countryside, accepted by the "establishment" and the "counter-culture" alike. The old folk tunes are being played by Swedes of all callings, not just "rictic eccentrics". Festival attendance is no longer counted in the hundreds, but in the thousands. Almost every geographical district has one or more active spelmanslag (fiddlers teams), and Swedish folk music in both recorded and printed form is being disseminated at an unprecedented level.



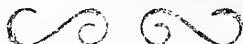
But genuine folk music cannot be transmitted by the written note or audio transcription alone. To capture its indigenous spirit and folk character it must be passed on "by ear" from human to human. Reconstructions, interpretations, or even imitations of the old folk tunes after they are no longer a living tradition, lack the original sources of natural inspiration, and fail to impart the authentic ring of the inherited material.

It is thanks to the tenacity of those staunch tradition-bearers in Delarna, Uppland, and certain other provinces, who kept their unbroken heritage of folk fiddling alive during its lean years, that a truly valid and viable legacy of authentic ethnic instrumental

music could be passed on to the present generation. And it is a tribute to today's Swedish youth that it has taken up this heritage in earnest, and is keeping it alive for future generations.



Shanachie Records is proud to present a superb series of imported recordings from Somet in Sweden, as a contribution to the growing American interest in fiddling from other parts of the world.



39th Annual New England Folk Festival will be held in Natick (Mass.) High School, April 22, 23 & 24, 1983. This is THE best regional folk festival in the U.S.

The Folk Arts Center of Rochester, N.Y. presented A Scandinavian Dance and Music Workshop, Feb. 19 & 20, 1983 at Our Lady of Lourdes Church, Brighton, N.Y. with Ingvar Sedol (dance) and Bruce Sagan (music).

Announcing a new record for Scottish Country Dancing: "The Scottish Dance Masters, Andrew Rankine & Ron Gonnella". The eight dances were selected by Evelyn Murray Lenthal. Available from E.M.E. Murray, 37 Blanchard Rd. Cambridge, Mass. 02138. \$8.50 plus \$1.25 handling.

The elegance of the Victorian era returned to Cleveland Ohio at the third annual Valentine Victorian Costume Ball, Saturday, Feb. 12, 1983. Sponsored by the Ohio City Development Ass'n, a non-profit group, the ball featured both music and food from the period. Costumes circa 1860-1890 were required for admittance. Dance expert Dick Blake taught guests the proper dance steps of the era. The Ganassi Early Music Ensemble furnished music for the occasion.

There is a nice article about a Hungarian gypsy violinist, Bela Nyari, now living and playing in New York City, in the current issue of Karikazo, the Hungarian Folklore Newsletter, Vol. V111. No. 2.



A DREAM COMES TRUE

by DICK LEGER

Everyone has dreams. One of mine came true on the morning of November 9th, 1983, when I landed at London Eggland airport. 7:30 a.m. to be exact. That began my all-too-short two weeks tour of Great Britain; tired but happy to be there. Anyone who has suffered from jet lag knows the feeling, especially traveling west to east! My plane was on time and so was Ken Hillyer who was there to pick me up and drive me the hour and a half ride to his home in Sheppardswell.

A day's sleep is the usual treatment for jet lag and that's just what I enjoyed my first day in England! That night Ken and Fay Hillyer drove me the short distance to Broadstairs where I visited my daughter's in-laws who live there. It was nice seeing them again and the evening went by real fast.

Next day Ken & Fay drove me around Kent to view a bit of the beautiful countryside including the famous White Cliffs of Dover. There's nothing like starting a tour with a good meal and we certainly had one that night in one of the local pubs. And this may be the time to say that a traveler in England, unless he is on an unlimited expense account, will find some excellent meals in the local pubs. Not all are licensed to serve meals, but those who are licensed to do so put out a fine meal.

The next night, the 11th, the tour officially be-

gan with a dance in Tonbridge. The Southerners Orchestra furnished the music. It seemed to go over very well once we got the amplifier working right. It was nice to be with this group of musicians again. Jack and Trish Hamilton were my hosts that night. They kindly drove me to Buckingham next night where I called the evening with another orchestra. A good crowd and a lively dance.

<<->>

The following day they drove me up to London for a dance in the evening at Cecil Sharp House, headquarters for the English Country Dance & Song Society. The Southerners played for me here. Once more I was impressed by their flexibility; it made for a fun evening.

<<->>

After the dance, Pete & Berl Skiffan took me to their home for some rest, and next day, Sunday, we had a long session - 10:30 a.m. to 7 p.m. for the London area callers. A few were from outside the area and some had driven as much as four hours in order to get there. One of the most interesting days I have spent in quite some time. I thoroughly enjoyed working with them. The quality of calling they showed me was very impressive. They seemed quite interested in what I had to say about timing and even suggested that possibly I could do a caller's school on timing sometime in the future.

Next night I called for Pete's club and class together which was great.

Al Green drove me up north to York the next day. The trip took about four hours and was through some gorgeous country. He also drove me to Bradford that night where I called to over 20 squares. Good sound and a great time.

Then a train ride, York to Bristol where I was picked up by Brian Salway. The next three nights I called in and around Bristol and Bath, with two live dances and one with records. Both seemed to go over very well.

On one of those nights we had a little after party at the home of Roy & Sally Phillips - perfect hosts - They even had one of my original recordings - "Maryann".

By bus next day for Tonbridge Wells for a dance in the evening with Ken & Pam Hilton which was real nice.

Then back with the Jack Hamilton's for a Callers dance in a small hall in West Pechan. How they ever danced six sets with live music I'll never know of figure out even though I was there!! The space seemed to be about the size of my two-car garage...After the dance it was back to Jack's home for rest and quiet!!

Next night they drove me to Basilton for a dance for the Shooting Stars. This dance was in the modern section of the movement and was, of course, with record and my guitar. Nice to see Jack & Trish dancing and keeping up with the club dancers. I feel that the quality and material of this particular dance was one of the best experienced at a club in quite some time.

The next night (Tuesday) was my last night for calling. It was at East Grinstead and I couldn't have picked a nicer group of people to call for. Everything was just superb.

The following day Jack & Trish drove me to Gatwick where a helicopter lifted me to Heathrow for the connection home.

I have many fine memories of the trip and the wonderful hospitality of the many friends. Am sure that I will be doing it all again in the not too distant future. I enjoyed calling in both the modern and traditional movements over there. It is my observation that they are still dancers and much closer than they would like to think. Maybe the same can be said about the movement over here.....who knows?



SQUARES

VIRGINIA REEL SQUARE

As called by George Hodgeson, Phillipston, Mass.

Music: "Old Number Nine" Folk Dancer MH 1086

Intro: Circle left all the way around
 Allemande left
 Grand right and left halfway
 Promenade home

Figure: First couple promenade outside
 Couples two & three wheel around and follow
 Fourth couple make an arch
 Couples one, two & three go thru the arch
 (Go straight down, making two lines, gents
 in one line, ladies in the other)
 Face your partner and all do si do partner
 First couple reel
 (Hook right elbows with partner once and a
 half around, reel next by left elbow once
 around, then partner right, etc. until you
 get to the end of the line
 First couple make an arch and other couples
 go thru, turn left and promenade once
 around
 (Switch partners to right side going thru
 All swing partners when home

Repeat for second couple - third and fourth couples
 follow. First couple arches etc.

Repeat for 3rd couple - fourth and first couples follow
 second couple arches, etc.

Repeat for fourth couple - first and second couples
 follow, third couple arches, etc.

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ANNUAL

Sept. 6 - 11
1983

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GRAND SQUARE VARIATIONS

Source: Bob Osgood in "Square Dancing" May, 1978

Four ladies chain three quarters
Everybody roll a half sashay
Square your sets that way
Sides face, grand square - 16 steps
Left allemande.....

Four ladies chain
Everybody roll a half sashay
Square your sets that way
Sides face, grand square - one, two, three, turn
One, two, go right and left grand :.....

Head ladies chain to the right
New side ladies chain across
Sides face, grand square - one, two, three, turn
One, two, left allemande.....

Sides face grand square
One, two, three, turn; one, two, three, turn
" " " " : " " reverse
One, two, three reverse again
One, two go right and left grand

One and two right and left thru
The other two ladies chain
New one and three right and left thru
The other two ladies chain
New one and four right and left thru
The other two ladies chain
Sides face, grand square.....

Sides cross trail round two and line up four
Forward eight and back
Ends only box the gnat
Grand square.....

Sides face, grand square

One, two, three, turn; one, two, three, turn
 " " " " ; " " four ladies chain

Heads face, grand square

One, two, three, turn; one, two, three, turn
 " " " " ; " " four ladies chain three quarter

Sides face, grand square

One, two, three, turn; one, two, three, turn
 " " " " ; " " " reverse
 " " " " ; " " left allemande.....

Head ladies chain to the right

Now side ladies chain across

Heads right and left thru

Roll a half sashay

Up to the middle and back

Pass thru, separate around one

Into the middle pass thru - circle four

Ladies break, two lines of four

Go forward eight and back

Girls go forward, face one quarter in

Boys face, everybody grand square.....

(On 'boys face' - all four boys face their partner and start the grand square by backing away, while the girls start the action by going forward four small steps toward the middle and all continue the grand square action. It's tricky but nice!)

The Folklore Society of Greater Washington sponsors its first Chesapeake Spring Dance Weekend, April 8-10, 1983 a celebration of North American dance and dance music. Callers and musicians from the eastern United States and Canada will be in residence to lead dances and workshops in a variety of regional styles and traditions. More information from: Chesapeake, 2641 Garfield St. Washington D.C. 20008.

If you like Polish music then you should write to Rex Records, Inc. 34 Martin St. Holyoke, Mass. 01040 requesting their latest catalog.

CONTRAS

THE CALLER'S WIFE

An original contra by Ted Sannella, Wellesley Hills, Ms.

Music: Any well-phrased reel. Ted likes "Reel du Petit Minou"

This is a double progression dance and is from Ted's fine book "Balance and Swing"

Couples 1, 3, 5, etc active and crossed over.

Allemande left with the one below once and a half around (8)

The opposite ladies half chain (8)

All join hands, go forward and back (8)

The same two couples circle left three-quarters round 8

Pass thru (up & down the set)

Do si do the one you meet (8)

Swing the same (8)

Take this one and half promenade across the set (8)

Same two couples half right and left to place

RUTGERS PROMENADE

An original contra by Art Seele, Haddon Heights, N.J.

Music: Any good 2/4 tune you like

Couples 1, 3, 5, etc. active and crossed over

Do si do the one below

Same girl swing

Opposite couples right and left four

(Ending with courtesy turn and a quarter more)

All promenade up and down (by couples)

Wheel around, come right back

When you meet, two ladies chain over and back

OFF SHE GOES

An original contra by Al Brozek, Oxford, Conn.

Couples 1, 3, 5, etc. active. Do NOT cross over

Music: "Off Sge Goes" or any Irish jig you prefer.

- A1. -- Actives right hand star with couple below
Left hand star the other way back
- A2. Actives down the center with partner
Wheel turn, the other way back, cast off
- B1. Opposite ladies chain over and back --
- B2. All forward and back
Actives up the center, cross to own side, cast off

COEO CONTRA

An original contra by Lannie McQuaide, Columbus, Ohio.

Couples 1, 3, 5, etc. active and crossed over

Music: Any tune you like.

All in lines go forward and back

Actives do si do the one below then

Pass her by, straight ahead everybody march

(Passing right shoulders with one they did the do
si do, all walk straight ahead 6 short steps.

Turn to face opposite direction on steps 7 & 8)

Turn around, come back to place

With the same girl balance and swing (the one you did
the do si do)

Face across and half right and left

Half promenade to place.

Country Dance & Song Society of America announces an
Early Dance and Music Weekend, March 18-20, 1983 at Hud
son Guild Farm, Netcong, N.J. featuring Baroque music
and dance. More information from CDS 505 Eighth Avenue
New York, N.Y. 10018.



NEWS FROM

NEW ENGLAND

FOUNDATION

Our By-Laws state that the objectives of the Foundation are to establish a library, acquire books, periodicals, tapes, recordings, sheet music and paraphernalia relating to dances, square and round dancing; to acquire, catalog, print and arrange for reproduction of any or all such information, show, and display memorabilia of dancing and square and round dancing; to establish and maintain a registry of callers, cuers, and clubs, and to list dances. To establish, conduct studies of instruction in folk dancing of all kinds, provide places in which the art of dancing of all kinds can be taught. The corporation is organized exclusively for and will be operated for the purpose of maintaining and collecting information on the dance and promoting the art of dance.

The goals and purpose of the Foundation can be simply stated in three words: promotion, preservation and perpetuation. This will be done by documenting and collecting all matter related to its history, making it available in a central location for future generations to come. It is the task of our directors in plotting the Foundation's future to observe directions and trends in the square dancing activity and to recommend action based on these observations. In answering the question as to the Foundation's purpose and goals, the positive approach is to express the Foundation as being

an organization of, by, and for the dancer. Membership can provide a voice in the future direction that square dancing will take through periodic questionnaires and personal input. As a unified voice with a large base membership we can be influential in making things happen that are in the best interest of the dancer. Immediately the dancer has been a part of our involvement. The growth and development of the Foundation membership can be substantial if we project the image of meeting the needs of the dancer. We must be people-oriented and become known as a dancers' organization.

<<->>

Our goals must be approached as both short term and long range. At this point in the Foundation's development we must crawl before we can walk. The goals and purposes as defined by our By-Laws must be worked at in a step-by-step approach.

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It appears to me there are a number of things we can do at this point in time that do not require a large outlay of capital and yet puts into motion a beginning of the things we want to accomplish. It all becomes a matter of priorities. These are all ideas for future consideration. We should attempt to establish a network of geographical area of couples who would function as a membership co-ordinate, reporter for future newsletters, historian to research the dance in local communities, state lobbyist, and collectors who would search, locate and collect memorabilia of the dance.

<<->>

This would spread the workload and get more people involved in what I consider the fun things to do. In addressing the issue of promotion we could, on a joint basis with other organizations, send out a massive mailing to the news media to promote Square Dance Week and new class developments. In other words, start to feed the lifeline.

<<->>

We could start a campaign among schools to teach square dancing as part of our heritage. As to its preservation, we could start collecting the items stated in our By-laws. The collectibles can be as broad and wide as our imaginations permit.



By doing some of these things it will mean a positive step that will create a groundswell in membership and open doors for us.



"Late news bulletin" The membership voted in November to purchase Kramer's Hayloft in S. Weymouth, Mass. as the Foundation home and center for all New England square dancers. The Hayloft is a popular square dance haven that has been operating for 23 years. Help is needed in the fund raising drive. The requirement is \$225,000 which must be raised within six months. All donations are tax deductible. Send donations or pledges or ask for more information to Square Dance Foundation of New England, P.O. Box 329, Beverly, Mass. 01915.

8th Annual Spring Folk Dance Festival, March 25-27, 1983 will be held at the Univ. of Ill. at Urbana-Champaign. Staff includes: Karin Gottier, teaching German, Swiss, Austrian dances; Bora Gajicki, for Serbian & Yugoslav dances. Write Romas Sparkis, 607 W. Elm, Urbana, Ill. 61801 for more information.

On May 27-30, 1983 at the West Hartford Jewish Community Center Camp Shalom, will be a three-day folkdance workshop featuring Ya'akov Eden and Danny Uziel as guest leaders. More information by writing to the Hartford Jewish Community Center, 335 Bloomfield Ave. West Hartford, Conn. 06117.

THANKS TO:

Tony Seliskey = Bk. issues Northern Junket, photos and cigars
 Paul Kanaly - Home-made jelly
 Mary Jenkins - Molasses cookies
 Stephen Puschuck = dance items
 Ruth Lovinger - mystery books
 Charles Rusnacko - Newsletter
 Fred Reuter - Peanuts, oodles & other goodies
 Libertad Fajardo - Bx Philippine cigars
 Sandy Starkman et al - Greek dances LP
 To all who sent Christmas & birthday cards
 M&M Joe Hritz - Polka Cassettes, photos, news items
 Andor Czompo - Book "Gypsy Music"
 Nellie Maxwell et al - cigars
 Bob Osgood - Caller/teacher Manual for Contras
 Myrtle Hoppe - Program Square Dance Federation of Minnesota 35th Reunion
 Michael McKernan - N.Y. Times dance item
 M&M Lou Bentsman - Photographs
 M&M Frank Boyd - Dance items
 M&M Germaine - Photographs
 Bob Howell - letter cassette

DIED: Aug. 27, 1983 - Mary Collette

Oct Oct. 24, 1983 - Terry Nichols

MARRIED: Feb. 19, 1983 - Lucille MacGregor & Dick Blazej

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BOOKS & RECORDS RE- VIEWS

Gypsy Music by Balint Sarosi, 368 pp, illustrated colour & black and white plates, musical examples. Kultura H-1389, Budapest 62, P.O.B. 149

This book is a treasure! Said to be the best book about Gypsy music I can well believe it. Truly it answers many questions: Is there such a thing as gypsy music? If so, what does it have in common with Hungarian music? How do gypsy musicians adapt themselves to the musical culture of Hungary? Have they enriched it and how? These are only a few of the important questions constantly being raised. Musical examples are included here. A short history of the gypsies also included. This book belongs on the shelves of all music lovers and folk dancers. Highly recommended. Oh yes! Printed by Corvina Press.

Caller/Teacher Manual for Contras. by Don Armstrong. Order from: American Square Dance, 462 North Robertson Blvd. Los Angeles, Calif. 90048. \$6.00.

This is an excellent book on the mechanics of calling/teaching contra dances. It's all here! Directions for nearly 100 contras. You need more than a book to learn how to call contra dances but this one is invaluable for the one just beginning to call them. Highly recommended.



Down East, Out West. Traditional Fiddling of Frank Ferrel with Giles Losier, piano. Voyager Recordings.

This is a recording of Celtic-influenced music found in North America, specifically in Northeastern United States and the Eastern Provinces of Canada. In other words music in a rich blend of Scottish, French and Irish Cultures. And who better to record such tunes than Frank Ferrel? Frank is a top-flight fiddler who knows and understands this kind of music and how to play it properly. This is a listening record and each band is what is called "easy listening". Side two closes with a plaintive air from the Shetlands - The Resting Chair/ The Blarney Pilgrim. Highly recommended.

Musiciens Traditionnels Quebecois. Jean Carignan, Two record set. Patrimoine 19001. Vol. 1 & 2.

Beautiful French-Canadian tunes played by the greatest folk fiddler in the world! You don't think so? Buy it and convince yourself! Two of the selections are long enough to dance to, and side A of Volume 2 opens with a Paul Jones over 8 minutes in length, to irristable music. Buy it. Highly recommended.

Festin Folklorique, 22 Violons Quebecois. Pro-Culture, PPC 6007.

Gorgeous French-Canadian square dance music played in a contagious foot-tapping style that one expects from the fiddlers of Quebec. A couple of the bands are long enough for dancing. An excellent recording. recommended.

Dance Music: Square and Clog. Music by The Midnight Plow boys & The Marc Pruett Band. Skyline Records SR007.

Only two bands to a side surely gives enough music for most any kind of a dance! The Marc Pruett Band plays a 12 minute "Under the Double Eagle" that is one of the best 'hoedown' instrumentals we've ever heard. 12 minutes too long you say? Ever hear of lifting the needle. Buy it. It's excellent.

Fete Carignan. Ballet Suite played by Canadian Grands Ballet Orchestra, Montreal. P. 4. McGill University Records. Stereo 80010.

This is a listening LP. And what glorious listening it is! How many fiddlers do you know who are good enough to play with with an internationally known ballet orchestra? You could count them on the fingers of one hand and have fingers left over!! Jean Carignan gives an electrifying performance throughout the suite. Side two closes with 5 bands of Canadian-style dance music played by Carignan with Gilles Losier, piano. A salute to Jean Carignan, the greatest folk fiddler in the world!!

Folk Dances from Poland, Vol. 3. Researched and recorded by Jas Dziewanowski. Obtainable from Ada Dziewanowska, 3352 No. Hackett Ave. Milwaukee, WI 53211.

I make no pretence of being an expert on Polish dances. If Jas & Ada say that these tunes are correct for the dances given, that is good enough for me. However, after fifty years as a professional musician I think that I know when a musician or an orchestra is playing from the heart and not going through the motions to earn a salary at scale! None of these orchestras from the mountain regions of Poland are highly trained musicians, nevertheless they are darned good musicians and play with a fervor and joy that is many times lacking. A good buy.

Polish Folk Dancing will be taught by Ada Dziewanowska June 17-18, 1983 in a workshop for the Lincoln Arts Center in Seattle, Washington. More information from Marilyn King, P.O. Bx 12661, Seattle, WA 98111.

Ada & Jas Dziewanowski will teach Polish dances at the Stockton, Calif. Folk Dance Camp, two weeks July 24 - August 6, 1983.



IT'S FUN TO HUNT

From "ANNALS OF BRATTLEBORO" courtesy Michael McKernan, Putney, Vt.

Chapter XLIV Brattleboro Violins: William A. Conant

In a quaint white-painted cottage on Canal Street, in front of which stand three or four shapely maples, lived William A. Conant, a descendant of Roger Conant, who came to America in the ship Ann in 1623. An unpretentious but interestingly jolly old gentleman, Mr. Conant won more than local celebrity as a practical violin manufacturer, and was believed to be the oldest living representative of his trade in the United States when engaged in the manufacture of these instruments. Although a respected resident of the town from 1829, when he moved from Massachusetts, his life work was so quiet and unostentatious as hardly to attract the attention of even his townspeople, comparatively few of whom understood the degree of proficiency to which he attained in the manufacture of violins and violincellos.

A single room in his tidy home furnished him a workshop. In 1841 Mr. Conant began the manufacture of 'cellos for John Woodbury, whose music store was in Steen's bookstore on the present site of the Brooks House. Eighty-four of these instruments were made and sold to the trade in Boston and New York, which secured to the maker quite a reputation for excellence of work-

manship. After a time he began to make violins, and, as his books show, three hundred and twenty-six of these instruments were sold to Woodrury and Burdett. Not until 1876 did he begin numbering his violins, so that he was not able to tell exactly how many of them had been put on the market; still it was his belief that he had made as many as seven hundred violins all told. The old manufacturer took commendable pride in referring to a celebrated violinist who was asked by a leading city music dealer to select the best-toned instrument from four, two of celebrated French and two of Conant's make. Placed in a dark room, the musician was not permitted to examine the finish of the instruments until he had given his decision, which was decidedly in favor of the Conant make.



Mr. Conant tuned his own violins, though he could not play a tune, and he was often importuned by local musicians and others to string and tune their violins. The wood for the manufacture of these instruments came from the Green Mountains. It was selected stock, very few trees being fit to use. The top or belly of the violin was of old-growth spruce, it being selected for its siftness and fine grain. Only one side of the tree was fit for the manufacture of violins. After a suitable tree was found, only the north side was selected, as the south side grows faster and the sun draws the gum to that side, so that the wood is coarser. It is not especially the grain of the wood, said Mr. Conant, that makes a violin good. Some are made of coarse grain and others fine, "but it is what I call the temper of the wood that gives the best tone to the instrument. I don't suppose I could find one log in all of the millions floating down the Connecticut fit for violins, as they are all second growth, cut near the river, where

the first growth has long since been destroyed. In Europe the German pine, or deal is used altogether for violins, but I don't use it." The sides, back and neck of the violin were made of curly maple. He never worked his wood until it was at least seven years old. A friend in Norwich, Connecticut, brought him some wood from the pulpit floor of an old church which was taken down, with the expectation that the age of this stock would impart tone to the instrument. From this, two violins were made, but they proved no better than those made from wood obtained on the mountain. "Perhaps," said the manufacturer humorously, "had he made his selection from the singers' seat, the result would have been different." It is conceded that it is the vibrations of the wood that impart the tone to the violin, and while a good violin invariably improves with use, it makes a vast difference who handles a violin, as discords harm a good instrument. Also a violin if laid aside goes to sleep, and it often requires a master like Old Bull to wake it up and "bring it to". It took something like six weeks for Mr. Conant to make thorough violin. After they have been put together they are varnished, rubbed down and strung. The bow he did not make, that part of the instrument being a trade of itself, most of them were made in France.



William A. Conant was born November 30, 1804. November 29, 1827, he married in Lowell, Miss Harriet E. Salisbury, who was born April 9, 1805, and died August 3 1890. Mr. Conant died in Brattleboro, February 13, 1894.

From material in Brooks Library, Brattleboro, Vy. court esy Michael McKernan, Putney, Vt.

National Intelligencer & Washington Advertiser, Vol, 1X #1301. Washington, D.C. Feb. 10, 1809.

Mr. Generes has the honor to inform the LADIES and GENTLEMEN of Washington that his next BALL will be on Wednesday, 17th inst. At Mr. Long's Hotel and to be continued on the same day once a fortnight.

The Semi-Weekly Eagle, Brattleboro, Vt. 10/6/1840

COTILLON BAND

A. Farr respectfully announces (sic) to the public that he has formed a COTILLON BAND consisting of the following persons:

A. Goodenough 1st violin
George Fowler 2nd do.
Oscar Sargeant cornet
A. Farr Ophicleide

They are supplied with the latest and most fashionable cotillions, waltzes, polkas etc. and offer their services to play at dances and parties on reasonable terms. Orders, by letter or otherwise, promptly attended to.

Same source. Dec. 24, 1849

NEW YEARS BALL

The BRATTLEBORO COTILLON BAND

Respectfully announces to the public that they will give a BALL on the first day of January AD 1850 at Wantastiquet Hall, commencing at 5 o'clock pm. A general attendance is solicited. Tickets \$2.00 to be had at T.C.Lords

Same source. Same date.

DANCING SCHOOL

Mr. H.O. ROCKWOOD of Greenfield MS proposes to give a course of lessons in DANCING and WALTZING at Wantastiquet Hall, to Commence as soon as a sufficient number of pupils can be obtained. Those wishing to attend are requested to call at the Periodical Depot or at Mr. T.C. Lord's, where a subscription book has been opened, stating Terms &c.

Same source 1/3/1850

NOTICE

MR. ROCKWOOD'S Dancing School will commence on Wednesday, Jan. 9. The subscribers to the school and all others wishing to avail themselves of this opportunity are requested to be present on this occasion.

Hours of attendance for juvenile class from 2 to 5 o'clock PM. Evening class from six to 10 o'clock PM.

Same source. Same date

COTILLON BAND

L.M. Burditt 1st violin
George Fowler 2nd do.
Oscar Sargeant cornet
A. Farr Ophicleide
A. Goodenough, Prompter

¶¶

From David Proper's column, Keene, (N.H.) Evening Sentinel, 11/30/82.

Marlborough Taverns

The Haskell Tavern was popular with many who could expect excellent entertainment, with dancing a favorite pastime.

One very cold night a couple quarreled as they were driving home from one of these dances. When they reached their home the woman refused to leave the sleigh. Her husband said nothing but unharnessed the horse and put it in the barn. He came back with his arms full of straw, which he piled around the sleigh, announcing as he worked that if he must leave his wife out in the cold he would do all he could to keep her warm. By the time the straw was lighted, Madam claimed a woman's privilege and changed her mind. One can imagine the broad smile on the face of her husband as he drew the sleigh from the straw and put out the fire.

¶¶

DO YOU

REMEMBER?



Chain letters, penny post cards, buttonhooks, pen wipers, Sen Sen, washing machines with wringers, Burma Shave signs and songs we used to sing around the old upright piano like "My Little Margie", "My Old Kentucky Home" Pld Black Joe" and "It Ain't Gonna Rain No More?"

Emptying the drip pan under the ice box, cranking up the Essex and putting water in the radiator, shaking down the furnace, sifting out the clinkers?

Quilting bees, box socials, movie ushers with flashlights, Mason jars with rubber rings, or heating wash water in a copper boiler?

Circus sideshows, suspenders, glass milk bottles, fountain pens, Cherry phosphates at the marbled bar in the corner drug store, garters, or Dawson's Ale?

Kerosene heaters, listening to Jack Benny or Baby Snooks on the radio, flowered wallpaper, mustard plasters, Alladin kerosene lamps, the smell of freshly ground coffee at the village store?

Milkmen in white hats crashing glass bottles together at six in the morning, the lonesome blare of a steam locomotive in the quier of the night, the radio whistling while you tuned it in, ceiling fans at the local railroad station, horses clip-clopping over red brick city streets?

When the only thing you got free at a bank was a blotter Ms was the abbreviation for manuscript? Do you remember? Really it wasn't so long ago!

FADED

PHRASES



She's the cat's Meow. Don't try to butter me up. Those lean days. That's putting the cart before the horse. It's a crying shame. She's down in the dumps. She's got the giggles. He'll get his comeuppance. He raked her over the coals and Aw, go sit on a tack.

She has a Gibson Girl figure. Good riddance to bad rubbish. Put on your thinking cap. I have a crush on her. That's a lot of hogwash. He's up to his old monkey-shines. It's just Jim Dandy. It's six of one and half a dozen of the other. What a mishmash. Absotively and posilutely., and Oh my aching back!

I love my wife, but oh you kid. Clean as a hen's tooth. What's eatin' you? Put that in your pipe and smoke it. He's a real swell. He's always running around in circles. He's a goner. It'll wear like iron. Dead as a dodo. She's in a snit and Get me off the hook.

*

I planned on going back to school
To get a Ph. D. Degree.
But when the grandkids came along,
They educated me.

Sign in an Irish pub. Water is a good beverage if taken in the right spirit.

The most difficult tongue twister is deemed to be: The sixth sick sheik's sixth sheep's sick.



ODDS & ENDS

OF

FOLKLORE

COOKED TO A TURN: One theory of the origin of the expression "cooked to a turn" goes back to cooking done with a fireplace spit. Spits were turned or operated in various ways. One of the simplest was a system of pulleys and weights. Some early Maryland kitchens had smoke jacks that operated on strong drafts of fire. Well-regulated operations of the spit made it possible to cook meat to an exact degree, or "cooked to a turn".

PAUL REVERE: Everyone knows of the Revolutionary exploits of Paul Revere. But not everyone knows that he was one of the most versatile of craftsmen. He was a silversmith and tinsmith; made false teeth; engraved pictures; made gunpowder; cast bells and cannon; engraved plates for Continental money; printed money; made jewelry; made and sold hardware; carved picture frames; and shod horses. Revere's father was Apollos De Revoire a French Huguenot silversmith who changed his name to a simpler form for the benefit of his customers.

USEFUL LOCATION: The tavern or public house of early New England was often deliberately located near the unheated meeting house, where it provided a warming-up spot between the long Sunday sermons.

MAY APPLES: French Jesuits, traveling with trappers and hunters through the central part of what is now New York State in the Seventeenth Century, found and wrote of fruits "the color and size of an apricot, whose blossoms

son is like that of the white lily, and which smell and taste like the citron."

DEATH SIGN: One of the many superstitions about the early-blooming snowdrops is that a single flower should never be brought indoors since it portends a death during the month of February. But, curiously, a handful of snowdrops brought in signified hope.

BEEKEEPING AID: Lemon balm, according to early herbarists, will not only keep bees together but will induce others to join them if it is brushed inside the hive.

RAIN FORECAST: By watching the leaves of trees unfold in the spring, some persons believe that future weather can be foretold:

If the ash before the oak,
We shall surely get a soak,
If the oak before the ash,
We shall only get a splash.

When the dogwood flowers appear,
Frost will not again be here.

The first thunderstorm of spring wakes up the snakes.

BRITISH SOLDIERS: A common lichen found throughout New England has gray-green stalks topped with red tips. This color suggests British uniforms of the Eighteenth Century, hence their name, "British Soldiers."

NEW MOON: Some say seeing a new moon over the right shoulder will bring good luck; over the left shoulder, bad luck. It is also thought to be bad luck to look at a new moon through clouds and trees.

A sudden wind blowing from the east is an indication of a heavy rain coming.

Count the number of days the first snow of the season lies on the ground. That will be the number of deep snows expected for the year.

THIS 'N THAT

At Sean O'Hara's wake one of the mourners passed out from too much drinking and was laid in a spare coffin in the funeral parlor, to sleep it off.

When he came to and realized where he was, he asked himself, "If I'm alibe, why am I in this coffin? And if I'm dead, why do I have to go to the bathroom?"

AN IRISH WELCOME

Come in the evening, come in the morning.
Come when expected, come without warning.
Thousands of welcomes you'll find here before you,
The oftener you come the more we'll adore you.



May You Always Have -

A soft breeze when summer comes,
A warm fireside in winter
And always, the warm, soft smile of a friend.



May there always be work for your hands to do,
May your purse always hold a coin or two,
May the sun always shine on your windowpane,
May a rainbow be certain to follow each rain,
May the hand of a friend always be near you,
May God fill your heart with gladness to cheer you.



If at first you don't succeed, try, try again. Then give up. There's no use being a damn fool about it.

The way things are today, you need not touch a live wire to get a shock - just open the electric bill.

Passing the collection plate is quite different from dropping something into it.



NEW ENGLAND FOOD



CAPE SCALLOP STEW

1½ C. scallops	1 C. light cream
2 Tbs. butter	salt to taste
1 C. milk	cayenne pepper

In a skillet, saute scallops in butter until they are just cooked through, about 5 minutes. In a saucepan, heat milk and cream to scalding. Add scallops and all juices from skillet, and season with salt to taste. Heat through, but do not boil. Add a sprinkle of cayenne pepper, and serve with common crackers. Yield 3½ cups.

MEAT LOAF

1½ lb. beef	1 tsp sage
1/8 lb. salt pork	1 tsp. salt
2 eggs	¼ tsp. pepper
1 tsp. celery salt	½ cup milk
4 or 5 soda crackers	

Put beef and pork through food chopper together. Add other ingredients and mix well. Pack into loaf pan. Bake in moderate hot oven at 425 degrees about 50 minutes.

Add your own fresh fruits or preserves to low-fat yogurt for variety in flavors. It's considerably cheaper than prepared fruit-flavored yogurt.

Cherries keep better if stored with the stems. Smaller cherries are just as tasty as the big ones, and they're lower in price!

HULLED CORN - A winter favorite in New England

4 cups yellow corn, dried 2 Tbsp soda
Cold water

Cover corn with water to which has been added the soda. Soak overnight. Boil in same water, adding more if needed, until the hulls are loosened, about 3 hours. Drain and wash corn, rub off hulls between hands (rolling corn). Boil again in clear water. Change water, add 1 tsp. salt and boil gently until corn is tender, about 4 hours. One quart equals 4 quarts cooked.

SALT PORK AND MILK GRAVY

3/4 lb. lean salt pork 2 Tbsp. flour
1 cup milk

Cube and fry the salt pork until crisp. Remove from fat. Drain off excess fat, leaving 2 tablespoons in pan. Add the flour and blend until smooth, add cold milk. Heat and add pork cubes and serve hot over hot baked potatoes.

RHUBARB PUDDING

1 cup sugar 3/4 cup milk
1 1/2 cups flour 1 tsp. vanilla
2 tsps. baking powder 3 cups diced rhubarb

Mix together the first five ingredients; add the diced rhubarb and pour into a 9x13 pan,

Mix together: 1 3/4 cup boiling water, 1 1/2 cup brown sugar, 3 tsps. butter or margarine. Pour over rhubarb batter and bake 45 minutes in 350 degree oven. There is a lot of liquid at first, but it all comes out lovely!

Celery leaves may be used as garnishes or in soups. Most people throw away the green tops, but if you save them you'll have delicious garnishes at virtually no cost.

OLD-TIME MAPLE COOKING

Add $1/3$ cup of maple syrup to the water when boiling ham, smoked shoulder, or corned beef to intensify the flavor.

MAPLE SALAD DRESSING: Blend $3/4$ cup oil, $1/4$ cup vinegar, 2 tablespoons maple syrup, 1 teaspoon salt, 1 teaspoon mustard and $1/2$ teaspoon paprika. Makes 1 cup. Delicious on a wedge of lettuce, or any greens.

MAPLE-BAKED CARPOTS AND APPLES: Peel and slice 4 large carrots, cooked in salted water until just barely tender; drain. Mix with them 8 medium apples, peeled and sliced thin. Add 2 tablespoons maple syrup and 2 tablespoons brown sugar, pour all into a buttered $1\frac{1}{2}$ quart casserole. Dot with 2 tablespoons butter or margarine and bake uncovered in 375 oven for about 1 hour, or until apples are tender, stirring once or twice during cooking. Serves 4 to 6. A fine accompaniment to a roast of pork.

MAPLE BANANA ECGNOG: Peel 1 thoroughly ripe banana, cut in small pieces. In a blender or with an electric beater, blend it with 1 egg, 2 tablespoons of maple syrup and 1 cup cold milk. Smooth, beautifully flavored, this is a light meal in itself. Serves 2.

Fill the hollowed center of an apple with maple syrup and bake it as usual - one of the best of the heavenly maple-apple combinations.

Use finely crushed maple sugar instead of white when making cinnamon toast.

For an emergency dessert, try tapioca cream pudding with a sauce of maple syrup and chopped nuts.

There is nothing better than maple syrup to glaze baked ham: use 1 cup per 10 pound ham.

"Ain't nuthin so good but maple makes it better".

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